1915
Mar.9
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Why ask for the moon
when we have the stars?

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1915

Modern Etchings Mezzotints, Color Prints

including Selections from the Collection of

Horace K. Devereux

Pw98

The Anderson Galleries
Madison Avenue at Fortieth Street
New York

MODERN ETCHINGS MEZZOTINTS AND COLOR PRINTS

INCLUDING SELECTIONS FROM THE COLLECTION OF

Horace K. Devereux

1915
Mar. 9
NcAnD

SPECIAL COLLECTIONS INCLUDING THE

BOTTICELLI MADONNA

OF THE

Color Prints of S. Arlent Edwards and Sydney Ernest Wilson

WITH OTHERS BY

MISS GULLAND, RICHARD SMYTHE, F. G. STEVENSON, T. HAMILTON CRAWFORD, JOSEF ISRAELS, FRITZ THAULOW, HERBERT SEDCOLE, CLIFFORD R. JAMES, ETC.; ETCHINGS BY BRANGWYN, BUHOT, FITTON, "SUNSET IN IRELAND" AND OTHER ETCHINGS BY SEYMOUR HADEN, WHISTLER, CONSTANCE POTT, LEGROS, ETC., AMERICAN VIEWS AND

WARD'S MEZZOTINTS IN COLORS AFTER MORLAND, BARTOLOZZI AND WHEATLEY PRINTS IN COLOR, COACHING AND SPORTING SCENES, AND A FINE COPY OF KENNEDY'S ETCHED WORK OF WHSTLER, BOUND IN SIX VOLUMES

TO BE SOLD

TUESDAY AND WEDNESDAY EVENINGS MARCH 9 AND 10, 1915

AT 8:15 O'CLOCK

ON PUBLIC EXHIBITION FROM SATURDAY, FEBRUARY 27TH

AT

The Anderson Galleries

Metropolitan Art Association

LA3211

MADISON AVENUE AT FORTIETH STREET
NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE MURRAY HILL 7680. NEW YORK.

Priced Copy of this Catalogue may be secured for $1.00

THE GETTY ... LIBRARY

MODERN ETCHINGS, MEZZOTINTS AND COLOR PRINTS

INCLUDING SELECTIONS FROM THE COLLECTION OF

Horace K. Devereux

FIRST SESSION

Tuesday Evening, March 9, 1915, at 8:15 o'clock

LOTS 1–158.

M. ACHENER.

Contemporary Dutch etcher.

1. VENICE: FONDAMENTE MARIA.
   Painter etching. Signed proof, 30 prints only and the plate destroyed.
   * A recent etcher of considerable merit. The information that the plate is destroyed, etc., with title, is written on the print by him.

2. ANTWERP. Painter etching.
   Signed proof on thin Japan paper. 30 prints and the plate destroyed.

3. AUSTENWEEL NEAR ANTWERP. Painter etching.
   Signed proof. Only 30 prints and the plate destroyed.

4. BRESCIA. Painter etching.
   Signed proof. Only 20 prints and the plate destroyed.

5. THE PANTHEON, PARIS. Painter etching.
   Signed proof. Only 30 prints and the plate destroyed.

6. MADONNA DEL MONTE, VENICE. Painter etching.
   Signed proof. Only 30 prints and the plate destroyed.

CLIFFORD ADDAMS.

Contemporary etcher.

7. WESTMINSTER. Painter etching.
   Signed proof, full margins, and finely printed.

8. LIMEHOUSE. Painter etching.
   Signed proof, full margins.

AMERICAN VIEWS.

9. VUE DE BOSTON VERS LE CALE DU PORT.
   Engraved by Habermann. (This and the six following lots are all Prints engraved at Augsbourg at the end of the 18th century and in Colors.)

10. VUE DE BOSTON VERS LE CALE DU PORT.
    Another copy of the preceding. (Margins inked.)

11. PHILADELPHIA. Engraved by Leizelt.

12. SALEM. By Leizelt. (Margins inked.) VEDUTA DELL' AMSTEL (perforated for a transparency). Two pieces.

13. VUE DE LA PLACE CAPITALE DANS LA VILLE BASSE A QUEBEC. By Habermann.

14. LA DESTRUCTION DE LA STATUE ROYALE A NOUVELLE YORCK. By Chereau. (Paris.)
    Large margins.

FRANCESCO BARTOLOZZI.

15. A ST. JAMES'S BEAUTY.
    Stipple engraving after Benwell. PRINTED IN COLORS. Sm. folio. Framed.

16. A ST. GILES' BEAUTY.
    Companion print to the above. PRINTED IN COLORS. Sm. folio. Framed.

17. THE SHEPHERDESS OF THE ALPS. After Angelica Kauffman.
    Oval stipple engraving printed in brown. Fine original impression with margins. 1785. Folio.

18. GRISELDA. After Angelica Kauffman.
    Oval stipple engraving in brown. Fine original impression with margins. 1785. Folio.

FRANCESCO BARTOLOZZI—*Continued.*

19. SPRING: WINTER.
Two allegorical designs in the Pompeian style. Stipple engravings of the Bartolozzi school. PRINTED IN COLORS. Mounted in one frame.

20. AGRICULTURE.
Allegorical stipple engraving of the Bartolozzi school. PRINTED IN COLORS. Framed.

J. BEAUVARLET.

French engraver of the time of Louis XV.

21. LA SULTANE. After Vanloo.
Line engraving, ca. 1760. Folio.
* A portrait of Madame De Pompadour in Oriental Costume.

EUGÈNE BÉJOT.

Contemporary French Etcher, noted for his views of Paris.

22. LE PONT VICTORIA, MADRID.
Beautifully printed painter etching. Signed proof.

JACQUES BEURDELEY.

Modern French etcher.

23. ROUTE DE GRANVILLE. Painter etching.
No. 35 of 50 signed proofs beautifully printed, full margins.

AUGUST BLANCHARD.

24. THE CONNOISSEUR. After Meissonier.
Very fine signed artist's proof engraving on India paper.

BOMBARDMENT OF FORT SUMTER.

25. CONTEMPORARY LITHOGRAPH IN COLORS.
Showing the bombardment and the reply of the Fort. Framed.

FELIX BRACQUEMOND.

26. DUCKS AT PLAY. Painter etching.
SIGNED PROOF (in ink) OF THE FIRST STATE on Japan vellum paper. Folio.

FRANK BRANGWYN.

27. OLD HOUSES AT GAND. Painter etching.
VERY FINE ORIGINAL SIGNED PROOF. Folio, gold frame.
* A rare Brangwyn etching, and one of his masterpieces.

28. THE MOAT. Painter etching.
SIGNED PROOF. Large 4to.

29. FARM AT PORTEVOGUE. Painter etching.
SIGNED PROOF on Van Guelder paper. Large 4to.

30. BRENTFORD BRIDGE. Painter etching.
SIGNED PROOF of one of the best liked Brangwyn etchings. Sm. folio.

31. BARGE BUILDERS, BRENTFORD. Painter etching.
SIGNED PROOF on Holland paper. Large 4to.

32. BROKEN FIGURE OF CHRIST. Painter etching.
SIGNED PROOF on vellum paper (not often used by the artist). Folio.

33. TREE AND FACTORY, HAMMERSMITH. Painter etching.
SIGNED PROOF on Van Guelder paper. Large 4to.

FELIX BUHOT.

Great French etcher.

34. WESTMINSTER. FIRST STATE. ONLY FOUR TAKEN.
"L'epreuve du I'er Etat. Tiré a 4 epreuves. Felix Buhot," is written on by him. VERY FINE SIGNED PROOF WITH SYMPHONIC MARGIN.

35. THE CLOCK TOWER.
Fine impression on soft old paper with symphonic margin. Lower plate mark has been split and strengthened.

HENRY BUNBURY.

Painter and Caricaturist of the late 18th century.

36. SYMPTOMS OF REARING. After Bunbury.
Humorous riding scene. Etched by J. Bretherton. 4to. 1783.

37. A BARBER'S SHOP.
Humorous stipple engraving in the style of Bunbury. Unsigned. Lateral margins cut into. Folio.

ROMAN BRIDGE, ALCANTARA. The principal arch is in the centre of the plate. Before it on the right is a tree the trunk of which divides into two stems. On the bridge are three parties.

Wrongly described as
No. 30 - Brentford Bridge

DAVID YOUNG CAMERON.

38. ARRAN. Etching in brown.

COSTUME PLATES IN COLORS.

39. MARIE OF ANJOU; MARION DE LORME; COMTESSE DE GRIGNAN; ETC.
Engravings in color. (15)

40. PRINT OF TWO LADIES IN FANCY COSTUMES.
Colored by hand. Framed (damaged).

W. A. COX.

Contemporary mezzotint engraver.

41. RUSTIC MAID. After P. A. Hall.
Circular bust to right, from a miniature in the Wallace Collection. Mezzotint. PRINTED IN COLORS. SIGNED PROOF.

42. FLORA. After P. A. Hall.
Circular bust to left, from a miniature in the Wallace Collection. Mezzotint. PRINTED IN COLORS. SIGNED PROOF.

T. HAMILTON CRAWFORD.

43. LADY HAMILTON AS A BACCHANTE. After Romney.
Mezzotint printed in colors. Signed proof of an editon of 300 and the plate destroyed.

AUGUSTE DESNOYERS.

French engraver of the early 19th century.

44. LA MERE TROMPÉE. After Le Pintre.
Stipple engraving. Folio. 1799.

45. LA FILLE SURPRISE. After Le Pintre.
Stipple engraving. Folio. 1799.

FRANK DICKSEE.

46. REVERIE. After Dicksee.
Etching by Robert W. Macbeth. PROOF ON PARCHMENT SIGNED BY BOTH ARTISTS. Folio, framed.

* Fine impression.

ALBRECHT DÜRER.

47. WOODCUT. KNIGHT AND FOOTSOLDIER. B. 131.
On old paper with water-mark. Torn and repaired. Sm. folio.

48. WOODCUT. THE ANNUNCIATION.
Latin text on the reverse. 4to.

49. PRESENTATION IN THE TEMPLE.
Good, early impression. 4to.

S. ARLENT EDWARDS.

Engraver and color printer of his own plates in a renewal of the art of the Eighteenth Century. After a very limited edition his plates are destroyed.

50. MADONNA. After Botticelli. Butler 12.
THE RAREST AND MOST DESIRABLE OF THE EDWARDS MEZZOTINTS PRINTED IN COLOR. SIGNED PROOF. But one copy has come into the auction rooms of late years. Small folio, gilt frame.
* A VERY FINE IMPRESSION. The print is not mounted, but simply laid in the frame for protection.

51. PRINCESS BEAUJOLAIS. After Nattier. B. 71.
MEZZOTINT PRINTED IN COLORS. Oval, folio. Decorative dull gilt frame.
* SIGNED PROOF after one of Nattier's exquisite subjects.

52. WILLIAM OF ORANGE. After Van Dyck. B. 65.
MEZZOTINT PRINTED IN COLORS. Folio. Decorative gilt frame.
* A fine impression in a handsome frame.

53. NATURE (Emma and Laura Calmady). After Lawrence. B. 28.
The well-known picture of the two little girls. Circular frame. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Laid in the frame for protection only and unmounted.
* A FINE AND VERY RARE EDWARDS PRINT.

54. ANNE OF CLEVES. After Holbein. B. 58.
SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Folio, framed.
* A very beautiful impression laid in the frame for protection only and unmounted.

55. PATIENCE (MRS. DRUMMOND SMITH). After Romney. B. 25.

SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Oval, 4to, dull gilt frame.

* Very scarce and much sought for.

56. MRS. BENWELL. After Hoppner. B. 14.

SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Oval 4to, decorative dull gilt frame.

* Only 175 impressions were made.

57. MONA LISA. After Leonardo da Vinci. B. 36.

SIGNED PROOF PRINTED IN COLORS. Folio, in a carved and gilded frame.

58. LOUISE DE BOURBON, DUCHESSE DU MAINE. B. 74. After Mignard.

SIGNED PROOF PRINTED IN COLORS. Folio, decorative dull gilt frame.

* A young girl blowing bubbles. The print is sometimes known as "Soap Bubbles."

59. MARTIN VAN NIEUWENHOVE. After Memling. B. 72.

SIGNED PROOF PRINTED IN COLORS. Folio, appropriate dull gilt frame.

* Often called "A Gentleman of Bruges."

60. LUCREZIA TORNABUONI. After Botticelli. B. 73.

SIGNED PROOF PRINTED IN COLORS. 4to, gilt frame.

* One of the scarce Italian plates.

61. BAPTISTA TORNABUONI. After Ghirlandaio. B. 38.

MEZZOTINT PRINTED IN COLORS. Signed proof. Folio, dull bronzed frame.

* A scarce and beautiful Venetian plate.

62. PERUGINO'S MADONNA. B. 55. Uffizi Gallery.

RARE EARLY TRIAL PROOF PRINTED IN COLORS AND SIGNED. Oval, dull gilt frame.

63. BIANCA MARIA SFORZA. After A. de Predi. B. 78.

MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF.

* The latest work of the artist and the second copy sold by auction.

64. ELVIRA. After Piero della Francesca. B. 59.
MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Sm. folio, appropriately framed.
* An unusually fine impression, and one of the most beautiful of the Italian prints.

65. SIMONETTA VESPUCCI. After Pollajuolo. B. 67.
SIGNED ARTIST'S PROOF PRINTED IN COLORS. Folio.

66. DUCHESS OF DEVONSHIRE AND CHILD. After Reynolds. B. 51.
MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio.
* Fine impression of one of the Edwards prints rarely offered for sale.

67. THE PARSON'S DAUGHTER. After Romney. B. 75.
MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. A defaced plate pasted on the reverse. 4to, gilt frame.

68. THE FORTUNE TELLER. After Reynolds. B. 52.
MEZZOTINT DELICATELY PRINTED IN COLORS. SIGNED PROOF. Oblong oval, the ends have been squared, in square dull gold decorative frame.

69. MIRANDA. After John Hoppner. B. 47.
Full bust in oval. SIGNED ARTIST'S PROOF PRINTED IN COLORS. Small 4to.
* The daughter of Sir Harry Vane.

70. SISTER CATHERINE. After Roger Van der Weyden. B. 76.
Half length in picturesque head-dress. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Folio.

71. A LADY OF BRUGES. After Van Eyck. B. 70.
MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Folio, appropriately framed.

72. SOPHIE ARNOULD.
SIGNED PROOF IN COLORS. The special edition of 100 only. Scarce. Framed.

73. GEORGE WASHINGTON. After Trumbull.
Full length, leaning on his horse. SIGNED INDIA PROOF. 4to, framed.
* From an extremely rare early New York print, showing Bowling Green, the Battery, New York Bay and the Evacuation of the City by the British. A PRIVATE PLATE. SCARCE.

S. ARLENT EDWARDS—*Continued*

74. GEORGE WASHINGTON. After Stuart.
MEZZOTINT, SIGNED PROOF, IN COLORS.
* The very rare edition of 22 proofs only, in colors from a private plate.

75. GEN. NATHANAEL GREENE. After Peale.
Full length, soldiers at rear. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Gilt frame.
* Special edition of a private plate in 50 copies only.

76. LAFAYETTE.
Bust in uniform and cocked hat. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Gilt frame.
* One of the special edition of 50 copies only from the private plate.

FRED A. FARRELL.

Contemporary Etcher.

77. STIRLING TOWN SUNSET. Painter etching.
SIGNED PROOF, of an etching showing something of the quality of a Cameron.

78. STIRLING CASTLE. Painter etching.
SIGNED PROOF, clearly and not too heavily printed.

HEDLEY FITTON.

Contemporary English Etcher noted for the delicacy and beauty of his work.

79. CHARTRES. Interior of the Cathedral.
SIGNED PROOF ETCHING. Large folio, 17 x 27 inches. Framed.
* The great height of the French Gothic buildings of this period admirably rendered.

80. CHURCH OF S. ETIENNE, BEAUVAIS.
One of Fitton's masterly etchings of a mediæval street, the church with its towers showing at the end.
SIGNED PROOF.

81. ROSLYN CHAPEL INTERIOR.
Showing the famous "Prentice Pillar." Etching.
SIGNED PROOF. Gold frame.

CAMILLE FONCE.

82. THE WET ROAD. Painter etching in colors.
SIGNED PROOF No. 67 on parchment. Large oblong folio.

E. FRIANT.

Modern French Artist.

83. LA DAME AU MANCHON (Portrait). 1907.
Painter etching, one of 25 signed proofs.

84. LE LIVRE FERMÉ (Portrait). 1906.
Painter etching, one of 20 signed proofs.

85. PORTRAIT OF THE ARTIST. 1907.
Painter etching, one of 25 signed proofs.

HESTER FROOD.

86. CARROS. Painter etching.
Signed proof. Small 4to.

ERNEST GEORGE.

87. BRIDGE AT PRAGUE. Painter etching.
Signed proof, printed in brown. Sm. folio.

W. GILES.

88. EVENING, SPOLETO.
Etching in colors. No. 35, SIGNED PROOF.

JAMES GILLRAY.

Famous 18th Century English caricaturist.

89. ELEMENTS OF SKATEING.
Set of three humorous caricatures. ORIGINAL IMPRESSIONS IN COLORS. 4to. Lond. 1805. (3)

C. STORM VAN 'S GRAVESANDE.

90. HIGH TIDE. Painter etching.
Printed in brown on paper water-marked 1904. Folio.

91. AFTER THE STORM. Painter etching.
Fine signed proof on paper with untrimmed margins.

92. BEACH AT KATYWYK. Painter etching.
Peasant waiting the return of fishing boats. Signed proof.

93. MAAS OFF DORDRECHT. Painter etching.
Signed proof on untrimmed paper, effect of twilight.

ELIZABETH GULLAND.

Distinguished contemporary mezzotint engraver.

94. VISCOUNTESS ST. ASAPH. After Reynolds.
Mezzotint. PRINTED IN COLORS. SIGNED PROOF. Folio.

95. AGE OF INNOCENCE. After Sir Joshua Reynolds.
SIGNED ARTIST'S PROOF PRINTED IN COLORS. Folio, London, 1913. 4to, gold frame.
* One of the best prints of the artist, whose work ranks very high.

96. MRS. PERDITA ROBINSON. After Romney.
Half length. MEZZOTINT IN COLORS. SIGNED PROOF. Lond. 1912.

97. LADY SELINA MEAD. After Lawrence.
Half length, MEZZOTINT IN COLORS. SIGNED PROOF. Lond. 1910.

98. PAMELA. After Larivière.
Half-length, portrait. Mezzotint. SIGNED PROOF PRINTED IN COLORS. Folio.

SIR FRANCIS SEYMOUR HADEN.

99. A SUNSET IN IRELAND. H. 51. Original drypoint. Also called "A Sunset in Tipperary," and considered by many the most beautiful plate of the artist, excelling in quality the famous "Shere Mill Pond." (Skillfully repaired in the stream.) 4to, framed. SIGNED PROOF.

100. KIDWELLY TOWN. H. 24. Etching.
Fine impression on old French paper. SIGNED PROOF.

101. NINE BARROW DOWN. H. 167. Drypoint.
SIGNED PROOF on old paper.

102. FULHAM. H. 19. Etching and drypoint.
The unauthorized Paris issue.

103. RAILWAY ENCROACHMENT. H. 74. Etching.
Good impression on old and fine paper. SIGNED PROOF.

104. A LANCASHIRE RIVER. H. 215.
A well-known salmon pool on the Ribble. SIGNED PROOF, etching and drypoint. Untrimmed margins.

105. GRAYLING FISHING. H. 241.
Mezzotint. SIGNED PROOF on handmade paper with untrimmed margins.

106. ~~BRIG AT ANCHOR. H. 147.~~
Proof on fine paper.

107. NEWCASTLE, IN EMLYN. Painter etching. H. 62.
With the square house on the hill. SIGNED PROOF on fine old paper.

108. KIDWELLY CASTLE. H. 25. Etching.
Good impression. Sketched from the railway station while waiting for the train.

109. SHEPPERTON. H. 80. Etching.
SIGNED PROOF on fine old paper.

110. ISLEWORTH. H. 85. Etching.
TRIAL PROOF FROM THE DRAKE COLLECTION WITH HIS STAMP, on which is written by Seymour Haden "Proof, trial S. H."
* An impression on soft old paper showing all the bur afterwards removed.

AXEL HERMANN HAIG.

111. ~~ENTRANCE TO ST. ETIENNE, BOURGES.~~
Painter etching. SIGNED PROOF. Fine impression. Folio.

112. MT. MAGOU, ARLES. Painter etching, 1907.
SIGNED PROOF. 4to.

113. AN OLD GERMAN MILL, LUNEBURG.
Etching. REMARQUE PROOF. Sm. folio.

114. FLODA. A. No. 75. Early Drypoint.
The Swedish Church on which Mr. Haig was employed as architect. SIGNED PROOF, on Japan paper. 4to.
* Scarce early work of the etcher.

115. A TRAVELLER SEATED. Signed proof. 8vo.
Small etching, unknown to Armstrong. 1889.

E. L. HAYNES.

116. SUMMER. After Morland.
Mezzotint of a Young Girl. SIGNED PROOF PRINTED IN COLORS. Folio.

117. SPRINGTIME. After Morland.
Mezzotint of a Young Girl reading a book. SIGNED PROOF. Framed.

WILL HENDERSON.

118. MADAME LA POETE. After Nattier.
Mezzotint in colors. Signed proof.

119. MADAME DE BLEVES. After Nattier.
Mezzotint in colors. Signed proof.

120. WHISPERS OF LOVE. After Rosa Bonheur.
Mezzotint pointed in colors in exact facsimile of the original. Signed proof. Plate destroyed.

E. HOLLENBERG.

121. LANDSCAPE WITH BARN. Painter etching.
Signed proof No. 37. Very fine workmanship.

ALBANY E. HOWARTH.

Modern Etcher.

122. LINCOLN CATHEDRAL. Painter etching.
One of the few large plates of the artist. SIGNED PROOF.

123. POOL, DORSET. Painter etching.
Another large plate. SIGNED PROOF.

124. THE BLUE MOSQUE, CAIRO. Painter etching.
Only 100 signed proofs and the plate destroyed.

125. VERONA. Painter etching.
Showing the bridge at twilight. SIGNED PROOF.

126. PONTE DELLA GUGLIE. Painter etching.
Effect of Night. SIGNED PROOF.

127. STIRLING CASTLE. Painter etching.
One of 50 signed proofs and the plate destroyed.

WILFRED T. HUGGINS.

128. MONASTERY OF SAN FRUTTUOSO.
Riviere de Levante. Signed and named proof etching. Folio.

JOSEF ISRAELS.

129. OLD PEASANT WOMAN. Crouching over a fire.
Printed in colors after Israels. Proof of a limited impression. Folio, handsome dull gold frame.
* A color print of this famous Dutch master of very high quality.

CLIFFORD R. JAMES.

130. SURPRISE. After R. Westall.
Young girl wearing a white dress seen at half length in a landscape. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF ON INDIA PAPER.

131. THE IRISH GRACES. After Reynolds.
The beautiful daughters of Sir Wm. Montgomery offering a sacrifice to Hymen. Mezzotint printed in colors. Signed proof on India paper.

132. LADY WILLOUGHBY D'ERESBY. After Hoppner.
Full length, walking on the seashore. Mezzotint printed in colors. Signed proof on India paper.

GEORGE P. JAMES.

133. THE FORTUNE TELLER. After Reynolds.
Mezzotint printed in colors. Signed India proof.

WALTER JAMES.

134. SUMMER AFTERNOON ON THE MOOR. Painter etching.
Signed and named by the artist.

135. AFTER THE RAINSTORM. Etching and drypoint.
Printed, signed and named by the artist.

136. THE KNOLL. Painter etching.
Printed, signed and named by the artist.

AUGUSTE LANCON: 1836-1885.

137. THE KING DRINKS. (Lion.) Etching.
Signed remarque proof on Japan vellum paper. Three remarques. Folio.

DAVID LAW.

138. GRASMERE LAKE, ENGLAND. Painter etching.
Signed remarque proof of a very beautiful landscape, effect of sunset.

ALPHONSE LEGROS.

French Painter and Engraver, resided in England after 1863. Aided materially in the revival of etching.

139. COTTAGE BY THE LAKE. Painter etching.
SIGNED PROOF. Fine impression.
* This and the following are all signed proofs by the artist, seldom offered for sale.

140. TROUT FISHING. Signed proof on old paper.

141. ENTRANCE TO THE FIELD.
SIGNED PROOF beautifully printed on old paper.

142. RETOUR DES CHAMPS. SIGNED PROOF.

143. LA FERME DE L'ABBAYE. Effect of storm.
Painter etching. SIGNED PROOF.

LE MEILLEUR.

144. ENVIRONS DE NEUFCHATEL. Painter etching.
Signed remarque proof on Japan paper.

LEONARDO DA VINCI.

145. HEAD OF CHRIST. [From "The Last Supper."]
IN COLORS AFTER THE ORIGINAL. 4to, gilt frame.
* Interesting as showing the original coloring and the present state of the fresco.

A. LEPIC.

Contemporary Etcher.

146. NEAR DORDRECHT. Painter etching.
Signed proof on China paper.

147. NEAR AMSTERDAM. Painter etching.
Signed proof on China paper. Showing rafts loaded with hay.

148. NEAR AMSTERDAM. Landscape. Painter etching.
Signed proof on China paper.

A. LÉPIC—*Continued.*

149. NEAR AMSTERDAM. Painter etching.
Showing an old Gateway. Signed proof on China paper.

150. SNOW SCENE. Painter etching.
Signed proof on China paper.

151. SKATING, HOLLAND. Painter etching.
Signed proof on China paper.

152. FISHING NETS. Painter etching.
Signed proof on China paper.

J. LEVASSEUR.

153. DUTCH INTERIOR. After De Hooghe.
Line engraving. Very fine India proof. Folio.

ERNEST LUMSDEN.

Contemporary Etcher.

154. INDIAN RESERVE. B. C. Painter etching.
Signed proof, beautifully printed by the artist.

155. THE EMPTY CANAL. Painter etching.
Signed proof, printed by the artist.

R. MACBETH-RAEBURN.

156. ISLE OF SKYE. Painter etching.
Seen from across the water. Signed proof on soft Japan paper. Sm. folio, effect of sunset. Only 75 proofs printed by the artist.

PERCY MARTINDALE.

157. MRS. LAWRENCE LEWIS. Nelly Custis. After Stuart.
Engraved in mezzotint in colors. Signed proof of 250 copies and the plate destroyed.

158. MARTHA WASHINGTON. After Chappell.
Engraved in mezzotint in colors. Signed proof of 250 copies and the plate destroyed.

SECOND SESSION.

Wednesday Evening, March 10, 1915, at 8:15 o'clock.

LOTS 159–316.

MORTIMER MENPES.

English artist and critic.

159. WESTMINSTER ABBEY. Painter etching.
One of the few large plates of the artist. Folio, SIGNED PROOF very beautifully and clearly printed by Mr. Menpes.

CHARLES MERYON.

French etcher.

160. CHATEAU DE CHENONCEAU. D. 58
Etching. India Proof. 4to.

161. LA RUE DES TOILES, BOURGES. D. 55.
Etching on thick paper.

MEZZOTINT.

162. THOMAS GARNETT. Physician.
Unsigned mezzotint. Ca. 1800.

CHAS. F. W. MIELATZ.

Contemporary American Etcher.

163. A REMNANT (An old boat).
Painter etching, fine signed proof on thin Japan vellum paper.

164. A NANTUCKET MILL. Painter etching.
Signed proof on thin untrimmed Japan paper.

165. IN THE GLOAMING. Painter etching.
A hill road. Signed proof on thin Japan paper.

E. E. MILNER.

166. LADY ANNE LAMBTON AND FAMILY. After Hoppner.

Engraved in pure mezzotint and printed in colors. Signed proof of a limited edition and the plate destroyed.

167. MASTER LAMBTON. After Sir Thomas Lawrence.

Engraved in mezzotint and printed in colors. Signed proof.

THOMAS MORAN.

168. VENICE. Painter etching, 1885.

Signed remarque proof on vellum paper.

GEORGE MORLAND.

169. MORLAND'S LAND STORM.

Stipple engraving by T. Williamson. Original impression. 1817. Folio. A very slight crease is in the print.

* Peasant and cottagers crossing a common in a storm.

170. THE STORM.

Mezzotint by W. Ward. Original impression. (Published 1796.) Folio.

* Second of Three States, the title in Open Letters. A horseman and a woman taking refuge beneath a tree.

171. DOGS.

Stipple engraving. By G. Shepheard. Ca. 1800. Folio.

* Very Fine Proof Before All Letters.

172. COACH IN A STORM.

Mezzotint by S. W. Reynolds. Folio. Cut to plate mark.

173. DOGS.

Mezzotint by P. Dawe. PRINTED IN COLORS. Folio. 1799.

174. SHEEP.

Mezzotint by E. Bell. Original impression but cut close. PRINTED IN COLORS. Framed.

175. YOUTH DIVERTING AGE.

Mezzotint by J. Grozer. IN COLORS. 1789. Framed.

NEWHOUSE'S COACHING SCENES.

176. UNDER WEIGH WITHOUT A PILOT. Painted by C. B. Newhouse.

Engraved in aquatint by J. Harris. PRINTED IN COLORS. Folio. 1836. Linen backed.

* Very fine original impression. The purchaser of this will have the privilege of taking the following companion piece at the same price.

177. NO TIME TO SPARE FOR REFRESHMENT. Painted by C. N. Newhouse.

Engraved in aquatint by J. Harris. PRINTED IN COLORS. Folio. Linen backed. 1836.

* Companion print to the above and equally fine original.

V. WINTHROP NEWMAN.

178. GEORGE WASHINGTON. Bust after Stuart.

Mezzotint printed in colors. Signed proof.

NEW YORK.

179. THE HUDSON FROM WEST POINT. Drawn by F. F. Palmer.

Lithograph by Currier and Ives. 1862. IN COLORS. Folio. Framed.

H. NORMAN.

180. LADY CARMICHAEL. After Raeburn.

Mezzotint printed in colors. Signed proof. Only 300 copies and the plate destroyed.

181. MIRANDA. After Hoppner.

Mrs. Michael Angelo Taylor. Three-quarter length on the shore. Signed proof.

J. PAYRAN.

182. CAROLINE COUNTESS OF CARLISLE. After Reynolds.

Three-quarter length seated in a landscape, wearing a pink dress. Mezzotint in colors. Signed proof, on India paper. Folio.

JOSEPH PENNELL.

Contemporary American Etcher.

183. COAL BREAKER NEAR MAHONY CITY.
Proof etching printed and signed by Pennell.

184. THE THINGS THAT TOWER.
Proof etching printed and signed by Pennell.

185. FROM SHANLEY PARK.
Proof etching printed and signed by the artist.

W. PETHER.

English mezzotint engraver.

186. A FARRIER'S SHOP. After Wright of Derby.
Mezzotint. PRINTED IN COLORS. Folio. 1771.

CHARLES A. PLATT.

Contemporary American artist, noted for the beauty and originality of his architectural designs.

187. CAPE ANN WILLOWS. Etching, 1888.
Signed proof on thin vellum paper. 4to.

188. PORTLAND ON THE ST. JOHN'S RIVER, N. B. 1885.
Very fine signed proof in brown on soft Japan paper. Folio.

189. TWO SLOOPS ON THE EAST RIVER. 1889.
Original etching. Signed proof on vellum paper. Folio.

190. ON THE CONNECTICUT RIVER.
Signed proof etching printed in brown on vellum paper. Folio.

191. PIER AT LARMOR. Painter etching.
Signed proof on soft old paper. Sm. folio.

192. OLD HOUSES AT WINDSOR, N. S. 1881.
Signed proof on vellum paper. Folio.

193. EVENING ON THE MAAS.
Signed proof, large margins on vellum paper. 4to.

194. ARNHEIM ON THE RHINE.
Signed proof, full margins, on soft vellum paper, printed in brown. Folio.

CONSTANCE M. POTT.

Contemporary etcher whose work is greatly in demand.

195. TWIN ELM FARM. Painter etching, 1907.
SIGNED PROOF CLEARLY AND NOT TOO HEAVILY PRINTED.

196. FLEET. HAYBURY. Painter etching.
SIGNED PROOF of a charming old cottage by the road.

PRINTS IN COLOR.

197. THE MOTHER.
Charming engraving of a mother with two children. Engraved about 1830 and in colors. 4to. Framed.

198. SULTAN MAHOMET IV.
Very fine aquatint. PRINTED IN COLORS. Published by J. Young, London, 1814. Folio.

199. MARIE ANTOINETTE.
Bust, low cut dress, head-dress with feathers. Stipple engraving by Payen after Lebrun. PRINTED IN COLORS. Folio.

200. GEORGE PROTECTING HIS BIRD.
Stipple engraving by W. Nutter after Stothard. PRINTED IN COLORS. Folio. London, 1799.

201. THE WOOD GATHERERS.
Stipple engraving by M. Wall after Hamilton. PRINTED IN COLORS. Sm. folio. Framed.

202. ELOISA MEDITATING ON ST. PREUX'S LETTER.
Oval stipple engraving after Wheatley. PRINTED IN COLORS. Folio. Framed.

203. LA FIDELITÉ.
Stipple engraving by Simon after Mallet. PRINTED IN COLORS. (Published ca. 1820.) Folio.

204. HOMMAGE A LA DIVINITÉ. After Lambert.
Stipple engraving by Gautier. PRINTED IN COLORS. Folio. Framed.

205. HER ROYAL HIGHNESS, PRINCESS SOPHIA.
Stipple. By Caroline Watson after Hoppner. PRINTED IN COLORS. 1786. Gilt frame.

206. MADEMOISELLE DE LA VALLIÈRE.
Garden scene with groups. Stipple engraving by Duthé after Massard. PRINTED IN COLORS. Framed.

207. CHILDREN AND DOG.
Engraving. PRINTED IN COLORS. Framed.

208. HAYMAKERS.
Engraved by C. Smith. Original impression. PRINTED IN COLORS. 1805. Framed.

209. ANSICHT DER MIEMINGER GEBIRGE IN TIROL.
Painted from nature by Molitor. Engraved in aqua-tint by Haldenwang. PRINTED IN COLORS. Folio. 1803.

210. LADY HAMILTON AS THE SPINSTER.
Stipple engraving by Cheesman after Romney. Modern reproduction in colors. Folio.

H. MACBETH RAEBURN.

211. ETON COLLEGE. Painter etching.
Seen across the river. Signed proof on thin Japan paper.

JEAN FRANCOIS RAFFAELLI.

Contemporary French Artist.

212. THE STORM.
VERY FINE COLOR PROOF. SIGNED AND NUMBERED BY RAFFAELLI. A wayfarer approaching a ferry, an orange sky and angry clouds show the approach of the storm. Large folio.

REMBRANDT VAN RIJN.

213. BUST OF A MAN. In colors after Rembrandt.
Wearing high black hat, white collar tied with tassels. Folio.
* In the coloring of the original, nearly life size.

ANTHONY ROSS.

214. NATURE (The Calmady Children). After Lawrence.
Mezzotint in colors. Signed proof on India paper. Only 300 were issued and the plate destroyed.

THOMAS ROWLANDSON.

215. DRAWING.
The Husband's Return. Pen-and-ink. GOOD ORIGINAL SPECIMEN. 9 x 9 in.

L. RUET.

216. THE PAINTER. After Maurice Leloir.
Etching. Remarque proof on parchment signed by both artists. Sm. folio.

JOHN SARTAIN.

American mezzotint engraver.

217. THE HON. MR. JUSTICE BLACKSTONE.
Mezzotint after Gainsborough. Folio.

OTTO W. SCHNEIDER.

Contemporary American Portrait Etcher.

218. JUSTICE BLACKSTONE. After Gainsborough.
In wig and gown. SIGNED PROOF on vellum paper.

HERBERT SEDCOLE.

Contemporary Mezzotint Engraver.

219. MISS LINLEY (Mrs. R. B. Sheridan).
MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF ON INDIA PAPER. Folio. U. S. A., 1913.

220. LADY LAUZUN.
MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio.

T. G. SIMON.

Contemporary French Etcher who prints his own plates, mainly in colors.

221. L'ESCALADE EN HIVER. Effect of snow at dusk.
Painter etching in colors, signed and stamped.

222. ROSE WINDOW, NOTRE DAME.
Painter etching. Signed proof.

223. RIVA, SCHIAVONI. Painter etching in brown.
Signed and stamped, No. 45 of only 50 printed.

ALFRED J. SKRIMSHIRE.

224. THE SETTING SUN. After John Hoppner.
MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Oblong folio, handsome gilt frame.
* A lady and two children in a landscape. [M. Godsall's children.]

225. NATURE (THE CALMADY CHILDREN). After Lawrence.
Mezzotint printed in colors. Signed proof. 4to.

RICHARD SMYTHE.

Contemporary Mezzotint Engraver and Color Printer.

226. KITTY FISHER. After Sir Joshua Reynolds.
Half length, seated, with doves. ARTIST'S SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Folio, gilt frame. London, 1910.

227. COUNTESS OF HARRINGTON. After Reynolds.
Full length in a landscape, carrying a garland of roses. ARTIST'S SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Folio, decorative gilt frame. Lond., 1911.

228. THE SWING ["L'Escarpolette"]. After Fragonard.
MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, decorative frame in two colors.

229. LADY CONYNGHAM AND CHILD. After Reynolds.
Full length with her child on her back, near a waterfall. Mezzotint in colors. Signed proof on India paper. Folio.

NATHANIEL SPARKS.

230. GUILDHALL, LONDON. Painter etching.
Signed proof. Small folio.

R. SPINELLI.

231. THE CHAPERON. Painter etching.
Signed remarque proof on parchment. Oblong folio.

SPORTING SCENES.

See also under Newhouse Coaching Scene.

232. CATLIN'S INDIAN BUFFALO HUNT.
The Chase. Drawn by Catlin, lithographed by McGahey. Folio. Original impression and coloring.

233. TRUMPATOR.
Celebrated English race-horse. Mezzotint by Whessel. Printed in colors and finished by hand. Folio. London: E. Orme, 1809.

234. TOM THUMB.
Famous American trotter, doing 100 miles in a little over 10 hours in England. 4to. IN COLORS.
* Drawn and engraved by HENRY ALKEN.

235. LIVE BAIT FISHING FOR JACK. After Pollard.
Aquatint by R. G. Reeve. IN COLORS. 4to.
* Fine and rare; original impression and coloring.

236. DER PAS. (The Amble.)
Riding scene. 18th century engraving in colors. 4to.

237. A BOY ANGLING. After Westall.
Stipple engraving by Nutter and Gaugain. 4to. 1802.

238. TAKING BLACK BASS IN CHEAT RIVER, VA.
Original sepia drawing accompanied by the etching of the same. (2)

239. AMERICAN CARRIAGE SCENE.
Finely drawn and colored lithograph issued by Miner, Stevens and Co., carriage manufacturers, N. Y. 1861. Large folio.

F. G. STEVENSON.

Contemporary Mezzotint and Color Engraver.

240. JACQUELINE DE BOURGOGNE. After Mabuse.
Half length, to left, holding a sphere, mediæval dress, framed background. Mezzotint. SIGNED PROOF PRINTED IN COLORS. Folio.

241. MADONNA DI CASA TEMPE. After Raphael.
MEZZOTINT PRINTED IN COLORS. Signed proof. Folio, finely framed.
* A Madonna in a landscape pressing her cheek against that of the Child.

242. COUNTESS OF SALISBURY. After Sir Joshua Reynolds.

MEZZOTINT PRINTED IN COLORS, SIGNED PROOF. Sm. folio, watered silk mat and gold frame.

* Full length, in a landscape, a spaniel catching the end of her looped overdress.

243. LA BELLE FERRONNIERE. After Leonardo da Vinci.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Sm. folio, 1912.

244. LADY PETRE. Full length in a landscape.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF ON INDIA PAPER. Folio.

245. MADONNA OF THE CHAIR. After Raphael.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF ON INDIA PAPER LAID INTO PLATE PAPER. 4to.

246. MRS. PAYNE GALWAY AND CHILD (whom she carries pick-aback). After Reynolds.

Half length in a landscape. MEZZOTINT PRINTED IN COLORS. SIGNED INDIA PROOF. Lond., 1905.

247. MADAME HELVETIUS. After Drouais.

Half length, carrying fuie. MEZZOTINT PRINTED IN COLORS. SIGNED PROOF ON INDIA. Lond., 1913.

248. HENDRICKJE STOEFFELS. After Rembrandt.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF.

249. MASTER LAMBTON. After Lawrence.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF.

250. LADY MAITLAND.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF.

251. PRINCE JACOB. After Van Dyck.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF.

252. LITTLE MARY. After Sir Wm. Beechey.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. 4to.

253. MASTER HOPPNER. After Hoppner.

MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Only 175 issued. 4to.

254. QUEEN WILHELMINA OF PRUSSIA.
Half length in oval. MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. Sm. folio.

255. FLORENTINE PORTRAIT. After Fr. Buonsignori.
Young girl wearing a bandeau of pearls (five strands), hair on shoulders, square-cut red gown and black cloak. MEZZOTINT PRINTED IN COLORS. SIGNED PROOF. 4to, Lond. 1912.

E. STODART.

256. MRS. ROBINSON.
Half length, STIPPLE ENGRAVING PRINTED IN COLORS with vignette effect. SIGNED PROOF.

IAN STRANG.

257. OLD STREET, ORONTO.
Painter etching. SIGNED PROOF.

ROBERT STRANGE.

Early English line engraver.

258. LE RETOUR DU MARCHÉ. After Wouvermans.
Line engraving. Small folio, margins.

FRITZ THAULOW.

Contemporary Norwegian painter, 1847-1906.

259. PIER IN HOLLAND.
Signed proof after Thaulow, and numbered 38 by him. Folio, handsome dull gilt frame.

JAMES J. TISSOT.

260. TWO FRIENDS (England and America).
STAMPED AND SIGNED PROOF OF THE FIRST STATE, No. 19. Two remarques of the Union Jack and Stars and Stripes.
* Designed and etched expressly for J. W. Palmer.

261. IN THE SUN. Painter etching.
SIGNED AND STAMPED PROOF OF THE FIRST STATE, on paper with untrimmed margins. 4to.

COL. JOHN TRUMBULL.

American painter of the Colonial Period.

262. DECLARATION OF INDEPENDENCE.
Engraved by W. L. Ormsby. Open letter proof. Large folio, with key.

CHARLES TURNER.

With Cousins and S. W. Reynolds the last of the great engravers in mezzotint.

263. THE FORTUNE TELLER. After W. Owen.
Proof mezzotint, with verse. Folio, untrimmed margins.
* VERY RARE.

FRANCIS S. WALKER.

Contemporary mezzotint engraver and color printer.

264. MRS. SARAH SIDDONS. After Gainsborough.
Three-quarter length, seated wearing a blue gown and large hat. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Decorative dull gilt frame.

265. LADY (CATHERINE) BAMPFYLDE. After Reynolds.
Full length in a landscape near a stone wall against which grow lilies. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF.

WILLIAM WALKER.

266. GREENOCK. Painter etching.
SIGNED PROOF.

267. FLORENCE. Painter etching.
SIGNED PROOF.

CHARLES WALTNER.

268. A COQUETTE. Etching.
SIGNED PROOF. 4to, full margins.

269. A SIBYL. After Burne-Jones.
PROOF SIGNED BY WALTNER AND E. BURNE-JONES on vellum paper. Narrow folio.

WILLIAM WARD.

Painter and engraver noted for his mezzotints after Morland.

270. THE SHEPHERDS. After Morland.
Landscape with cottagers, sheep, a pond, etc. Mezzotint. Folio. 1806.
* BRILLIANT IMPRESSION OF THE SECOND OF THREE STATES, BEFORE THE CHANGE OF THE DATE IN THE PUBLICATION LINE.

271. OUTSIDE OF A COUNTRY ALEHOUSE. After J. Ward.
Outside of an inn, a master of the hunt on horseback in front, the hounds lie around, some drinking at a pond. Mezzotint. Folio. 1800.

272. GIRL AND CALVES. After Morland.
Mezzotint. PRINTED IN COLORS. Folio. 1802.

273. RABBITS. After Morland.
Mezzotint. Open Letter Proof. 4to.

274. THE ROMPS. After W. R. Bigg.
Interior of a schoolroom. One of the girls has spilt ink on her pinafore and has been caught by the teacher. Mezzotint. IN COLORS. Folio. Gilt frame. (Title cut off.) VERY FINE AND RARE.

275. THE SOLILOQUY.
Stipple. IN COLORS. 4to. Gilt frame.
* "Tho Love my gentle bosom fires
My reason I'll maintain."

CHARLES J. WATSON.

Contemporary artist. A number of presentation proofs are included of fine quality.

276. LA CHAPELLE DU S. ESPRIT. Painter etching.
SIGNED PROOF. From the Collection of Sir Frank Short, with title and name. Fine impression.

277. PERCY TOMB 1340, BEVERLEY MINSTER.
SIGNED PROOF inscribed to F. Goulding.

278. S. ETIENNE DU MONT, PARIS.
SIGNED PROOF inscribed to F. Goulding; printed and signed by Goulding.

279. LANE'S ASYLUM. Painter etching.
DEDICATION PROOF TO F. GOULDING, signed.

280. DORDRECHT: GROOTHOOFDSPOORT. Painter etching.

SIGNED PROOF inscribed to F. Goulding; printed and signed by Goulding.

281. HET EILAND MARKEN. Painter etching. 1889.

SIGNED PROOF, inscribed to Goulding, printed and signed by him.

CARL WEBER.

Contemporary Philadelphia Artist.

282. WATER-COLOR DRAWING.

Apple Orchard in bloom, sheep feeding. Folio, gilt mat.

283. WATER-COLOR DRAWING.

Apple trees in bloom near a stream, cattle feeding on the hill. Folio, gilt mat.

WHEATLEY'S "CRIES OF LONDON."

284. "MILK BELOW MAIDS." No. 2 of the Series.

Stipple engraving by Schiavonetti. Original impression with margins. PRINTED IN COLORS. The title has been cut out and replaced. Framed.

* Extremely rare.

JAMES McNEILL WHISTLER.

"If there is one thing more than another which makes Whistler attractive to the biographer, it is his isolation in nineteenth century art."—*Cortissoz.*

285. LA RÉTAMEUSE. Kennedy No. 14.

Second state of one of the "Twelve Etchings from Nature."

286. WHISTLER WITH THE WHITE LOCK. K. 172.

Delicately printed on old French paper, with watermark.

287. THE STORM. K. 81.

Fine impression on old "papier verdatre." Whistler was not satisfied with this plate and very few impressions were taken.

288. FULHAM. K. 182.
Impression on vellum paper, the "butterfly" low to the right.

289. ANNIE SEATED. K. 30.
Impression on thin paper very beautifully printed of one of the most delightful etchings of children.

290. ANNIE STANDING. K. 10.
Printed on fine old paper with the tone given by age, which Whistler selected from choice for his etchings.

291. GREENWICH PARK. K. 35.
Sometimes called "Kensington Gardens," printed in brown on paper with untrimmed margins.

292. SOUPE À TROIS SOUS. K. 49.
Unusual impression on old blue toned paper. Full margins.

LITHOGRAPHS BY WHISTLER.

293. GABLED ROOFS AT VITRÉ. Way 41.
Showing the quaint old buildings with pointed roofs. Printed on old paper.

294. THE SMITH'S YARD. Way 88.
With two horses, the smith and his man.

295. GANTS DE SUEDE. Way 26.
Lady standing holding her long gloves.

296. LA ROBE ROUGE. Way 68.
Lady seated on a divan.

297. LADY HADEN. Way 143.
"The modelling of the face extremely delicate."—Way.

298. CHELSEA RAGS. Way 22.
Old clothes shop in Milman's row. ONE OF ONLY 13 IMPRESSIONS ON INDIA PAPER.

299. WHISTLER BY "SPY." "A Symphony."
Well-known caricature, in colors.

300. MAUDE. After Whistler.

Lithograph in colors by T. R. Way. Scarce and fine. Small folio.

301. KENNEDY (EDWARD G.). The ETCHED WORK OF WHISTLER. Illustrated by Reproductions in collotype of the Different States of the Plates. With Introduction by Royal Cortissoz. The Text in a large 4to volume, in cloth and boards as issued; the Plates bound in five folio volumes, in half morocco. Forming together six volumes. New York: The Grolier Club, 1910.

* VERY FINE BOUND COPY OF THIS MONUMENTAL WORK ON WHISTLER. 402 copies were printed and sold to members of the Club only and it has now become very scarce.

The reproductions were made by collotype without any retouch and show all of Whistler's etchings in their known varying states and total over 1000. There are likewise included the additional reproduction of No. 213, "Nocturne Furnace," discovered soon after the publication of the book; and the six reproductions made in 1912 when additional states of the "Greenwich Pensioner," "Sketching, No. 1," "The Little Forge," "Price's Candleworks" (two states), and "Free Trade Wharf" were found, together with printed slips for corrections.

SYDNEY E. WILSON. Born in 1869.

Contemporary English engraver and printer in color, whose work is much sought for. The present proofs were specially selected and will be found to be particularly fine impressions. The plates were all destroyed, after a limited issue.

302. LADY HAMILTON AS "CIRCE." After Romney.

Full length, emerging from the cave in the exercise of her sorcery. MEZZOTINT PRINTED IN COLORS, SIGNED ARTIST'S PROOF. Folio, gold frame.

* One of the most desirable of the Wilson prints. "The high standard of excellence reached and maintained by Mr. Wilson . . . has created a demand which has increased with the supply."—*W. Roberts.*

303. NINA. After J. B. Greuze.

MEZZOTINT PRINTED IN MONOCHROME. SIGNED ARTIST'S PROOF. Gold frame.

304. LADY PEEL. After Sir Thomas Lawrence.

MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

* The portrait ranks as a masterpiece of Lawrence's later career, and is now in the gallery of Mr. H. C. Frick.

305. MRS. MUSTERS. After Romney.

Half length, black gown, a chip hat on her red hair shades her face. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

* Called "the most beautiful but most unhappy" Mrs. Musters.

306. THE HON. MRS. BERESFORD. After Romney.

Half length, leaning on a balcony overlooking a landscape. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

* The celebrated Irish Beauty.

307. ELIZABETH, LADY TAYLOR. After Reynolds.

Half length, in a landscape. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

308. THE HON. MRS. GRAHAM. After Gainsborough.

Half length, wearing hat with plumes. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

309. MRS. HALLETT. After Gainsborough.

Half length, wearing large hat with plumes. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

310. MRS. SHERIDAN. After Gainsborough.

Half length, muslin gown. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, gold frame.

* One of the great beauties of the 18th Century; she is the model of Reynolds' "St. Cecilia" and the Virgin in his "Nativity."

311. MRS. BELL. After Sir Henry Raeburn.

Seated in a landscape wearing a white gown with black lace. MEZZOTINT PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio, unframed.

312. NATURE (Emma and Laura Calmady). After Sir Thomas Lawrence.

Two little sisters in a circular frame. Well-known as one of the most beautiful paintings of children. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. Folio, gold frame.

A. ZELGERS.

313. MME. DE CREUSOT. After Madame Le Brun.
Seated, red velvet gown and hat, holding music. SIGNED ARTIST'S PROOF MEZZOTINT PRINTED IN COLORS. 4to, decorative bronzed frame.

ANDERS ZORN.

Contemporary Swedish etcher.

314. THE FORD. Painter etching.
Signed proof printed in brown. 1912.

315. HAIR RIBBON. Painter etching.
Signed proof printed in brown. 1912.

316. THE FENCE. Painter etching.
Signed proof on Van Guelder paper. 1913.

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1915 Mar. 9 NeAnD c.1
Anderson /Modern etchings, mezzot
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